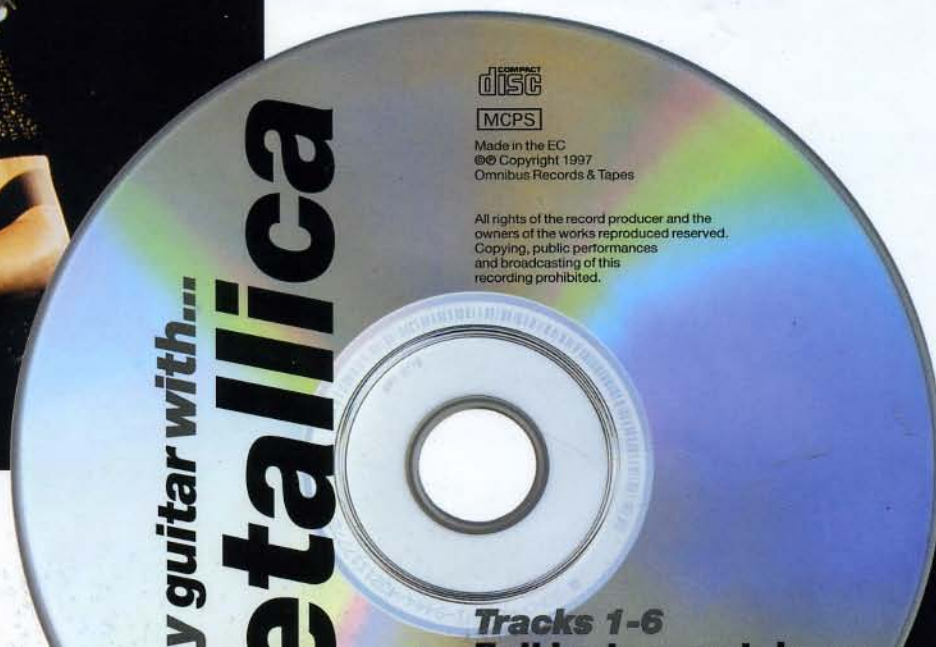


play guitar with... **metallica**

*...on six of their
greatest hits
with these specially recorded
CD backing tracks...
plus matching music book featuring
both guitar tab and standard notation
of each song with chord symbols...
plus complete lyrics for vocalists.*



**'Soundalike'
instrumental
tracks...
specially performed
to simulate the
original recordings.**



CD track listing

Full instrumental performances...

1 *nothing else matters*

(Hetfield/Ulrich) PolyGram Music Publishing Ltd.

2 *ain't my bitch*

(Hetfield/Ulrich) PolyGram Music Publishing Ltd.

3 *enter sandman*

(Hetfield/Ulrich/Hammett) PolyGram Music Publishing Ltd.

4 *fade to black*

(Hetfield/Ulrich/Burton/Hammett) PolyGram Music Publishing Ltd.

5 *welcome home (sanitarium)*

(Hetfield/Ulrich/Hammett) PolyGram Music Publishing Ltd.

6 *the unforgiven*

(Hetfield/Ulrich/Hammett) PolyGram Music Publishing Ltd.

Backing tracks only...

7 *nothing else matters*

8 *ain't my bitch*

9 *enter sandman*

10 *fade to black*

**11 *welcome home
(sanitarium)***

12 *the unforgiven*

MCPS

To remove your CD from the plastic sleeve, lift the small lip on the right to break the perforated flap. Replace the disc after use for convenient storage.

play guitar with...
metallica

tablature & instructions explained

2

ain't my bitch

12

enter sandman

24

fade to black

36

nothing else matters

3

the unforgiven

56

welcome home

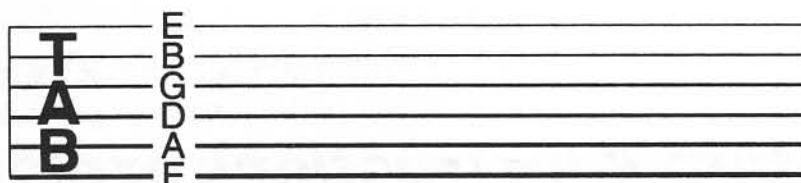
(sanitarium)

44

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the United States of America and/or Canada.

tablature & instructions explained

The tablature stave comprises six lines, each representing a string on the guitar as illustrated.

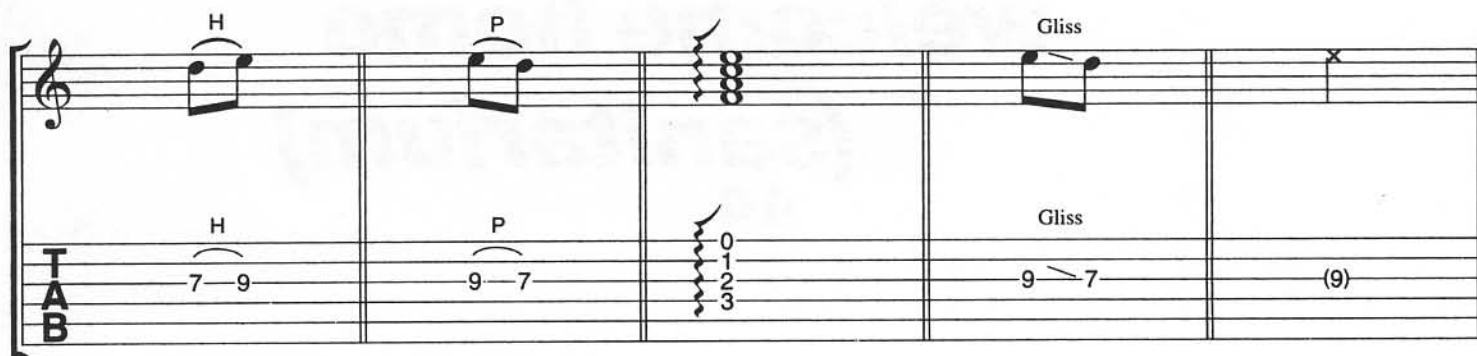


A number on any of the lines indicates, therefore, the string and fret on which a note should be played.



4th String	3rd String	3rd String	3rd String	1st String	OPEN	} Chord of A minor
7th Fret	7th Fret	5th Fret	OPEN	2nd String	1st Fret	
5th String				3rd String	2nd Fret	
OPEN				4th String	2nd Fret	
				5th String	OPEN	

Symbols Used



HAMMER-ON

Hammer a finger down on the next note without striking the string again.

PULL-OFF

Pull your finger off the string with a plucking motion to sound the next note without striking the string again.

RAKE-UP

Strum the notes upwards in the manner of an arpeggio.

GLISSANDO

Strike the note, then slide the finger up or down the fretboard as indicated.

CROSS-HEAD

This note-head indicates the string is to be totally muted to produce a percussive effect.

nothing else matters

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2 bar count in

Em

mf w/slight chorus
Let ring throughout

TAB

Am

P Gliss

3

P

TAB

7 5 3 2 5

5 5 5 7 5 5 5

0 5 0 0 0

5 5 5

0 0 2

C Dadd2 Em

TAB

TAB

D C Em D C Em

TAB

D C G B7 Em

TAB

Verse
Em

D

Dsus4

Cadd2

1.4. So close, no mat - ter how far.
2.5. Nev - er op - ened my self this way.
See Block Lyrics for Verses 3&6

The first system of the verse features a vocal melody line in treble clef with a key signature of one sharp (F#). The guitar accompaniment is in the same key and features a descending eighth-note pattern. The guitar tablature is shown below the staff, with fret numbers 0, 3, 0, 0, 0, 2, 3, 3, 0, 3, 0, 3, 2.

Em

D

Csus2

Could - n't be much more from the heart.
Life is ours we live it from our way.

The second system of the verse continues the vocal melody and guitar accompaniment. The guitar tablature includes a 'P' (pull-off) marking above the 3rd fret on the 4th string. The fret numbers are 0, 0, 3, 0, 0, 0, 2, 3, 2, 0, 3, 0, 3, 3, 2.

Em

D

Csus2

For - ev - er trust - ing who we are.
All these words I don't just say.

The third system of the verse concludes the vocal melody and guitar accompaniment. The guitar tablature shows fret numbers 0, 0, 3, 0, 0, 0, 2, 3, 3, 0, 3, 3, 0, 3.

G B7 1.2.5. Em

And no - thing else mat - ters.

Tab no. in parentheses indicates a note fretted but not played

3.4.6. Em C A

mat - ters.

Chorus D C A

Nev - er cared for what they do, say etc.

f

▣ = downstroke V = upstroke

D C A To Coda ♪ 2

Nev - er cared for what they { know. play. Oh, but I

TAB

2	2	2	2	3	2	0	2	0	0	2	2	2	0
3	3	3	3	3	3	3	3	1	2	3	3	3	0
0	2	2	2	2	2	2	2	0	2	2	2	2	0
0	0	0	0	0	0	0	0	3	0	0	0	0	0

Em D. ♪ al ♪ Coda 1 (no rpt.)
To Coda 1 ♪

know. _____

p (light strum)

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Coda 1 ♪ Em Am C

Let ring sim.

TAB

12	12	14	12	15	12	17	12	8	5	8	5	5	5	8	5	5	5	0	1	0	1
.	.	.	.	.	.	.	.	7	5	7	5	5	5	7	5	5	5	0	0	0	0
.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	3	.	.	.

Dsus2

Em

1.

2.

(Make repeat for Verses 5 & 6)

Coda 2 \oplus

D

C

A

Nev - er cared for what they do.

D

C

A

Nev - er cared for what they know.

Bend P Bend B5 Bend P Em5 Bend

Full P Full P Full

15 14 12 14 12 15 15 12 15

TAB

Em

So close, no mat - ter

mp

P H Gliss Gliss H P

P H Gliss Gliss H P

12 15 12 7 5 7 5

0 0 3 0 0 0

0

TAB

D Cadd2 Em D Cadd2

how far, _____ Could - n't be much more _____ from the heart. _____

2 3 3 0 3 0 0 0 0 0 2 3 3 0 3

0 0 3 3 2 0 3 0 3

0 0 3 3 2

TAB

Em D Cadd2 G B7

For - ev - er trust - ing who we are. No, noth - ing else

The first system of music features a guitar staff with a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. The guitar staff contains a melody with eighth and quarter notes, and a triplet of eighth notes. The bass staff contains a bass line with eighth and quarter notes, and a triplet of eighth notes. The lyrics are "For - ev - er trust - ing who we are." and "No, noth - ing else".

TAB

0 0 3 0 0 0 2 3 3 3 0 3 0 3 2 2 2 2 2 2 2 2

Em

mat - ters.

The second system of music continues the melody from the first system. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. The guitar staff contains a melody with eighth and quarter notes, and a triplet of eighth notes. The bass staff contains a bass line with eighth and quarter notes, and a triplet of eighth notes. The lyrics are "mat - ters.".

TAB

0 0 0 0 0 0 7 7 0 7 0 0 0 0 0 0 0 0 0 0 0 0

Repeat to fade

The third system of music features a guitar staff with a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. The guitar staff contains a melody with eighth and quarter notes, and a triplet of eighth notes. The bass staff contains a bass line with eighth and quarter notes, and a triplet of eighth notes. The lyrics are "Repeat to fade".

TAB

7 8 7 8 7 5 7 5 3 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse 3 & 6

Trust I seek and I find in you
 Ev'ryday for us something new
 Open mind for a diff'rent view
 And nothing else matters.

ain't my bitch

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2 bar count in

(E5) (G5) (E5)

ff P.M.]

TAB

5 7 0 0 5 5 0 0 5 6 0 0 7 7 0 0 7 7 0 0 7 5 0 0 7 7 0 0 5 7 0 0

(G5) (E5)

P.M.] P.M.] P.M.]

TAB

7 7 0 0 7 5 0 0 7 5 0 0 5 6 0 0 7 7 0 0 7 7 0 0 7 7 0 0 7 5 0 0

1. (G5)

P.M.] P.M.] P.M.] P.M.]

TAB

7 7 0 0 5 7 0 0 7 5 0 0 7 7 0 0 7 7 0 0 7 5 0 0 7 7 0 0 5 5 0 0 5 6 0 0

2. (G5) (E5) $\frac{1}{4}$ $\frac{1}{4}$

P.M. . . .

TAB

0 0 3 5 5 7 5 7 7 5 7 5 7 5 7 5 7

$\frac{1}{4}$ (G5) $\frac{1}{4}$

TAB

5 7 7 5 7 5 7 5 5 5 7 5 7 5 7 12 14

$\frac{1}{4}$ $\frac{1}{4}$ Bend $\frac{1}{2}$ Full

TAB

12 14 14 12 14 12 14 12 14 14 12 14 12 14 12 14 12

Verse

(E5)

1.3.(8) Out - ta my way, out - ta my day, out - ta your mind and in__
 2. Down on the sun, down and no fun, down and out where the hell__

P.M. P.M. P.M. P.M. P.M.

TAB

7 7 7 0 7 0 7 5 7 7 5 7 0 7 5 7 7 7 0 7 0 5 7

(G5) (E5)

_____ to mine. _____ In - to no one, in - to not one, _____
 _____ ya been? _____ Damn it on down, damn it all down, _____

P.M. . . . P.M. P.M. P.M.

TAB

0 0 5 5 6 7 7 7 0 7 0 7 5 7 7 5 7 0 7 5 0

(G5) (A5)

in - to your step but out - ta time. _____ Head strong,
 damn it all down to hell _____ a - gain. _____ Stand still,

P.M. P.M. P.M. . . . P.M. P.M.

TAB

7 7 7 0 7 0 5 7 0 0 5 5 6 7 7 7 0 7 0 7 5 0

(G5)

what's wrong? I've al - read - y heard _____ this song _____ be - fore _____
 can't fall, ne - ver ev - en bend _____ at all _____ be - fore _____

P.M. P.M.

TAB

7 7 5 7 0 7 5 7 7 7 0 7 7 5 7 0 5 5 3

Pre-chorus

E5 To Coda ☼

_____ } you ar - rived, _____ but now _____ it's time _____ to kiss _____ your ass _____ good - bye. _____

TAB 2 0

Chorus B5

_____ Drag - gin' _____ me down, _____

P.M. *mf* open out *ff*

TAB 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 4 4 4 4 2 2 2 2

A5 G5 E5

_____ why you a - round? _____ so use - less. _____

P.M. P P P P P

TAB 2 0 2 0 2 0 5 5 5 4 3 3 3 0 0 0 0 3 0 0 0 0 3 0 0 0 3 0

B5

It ain't my fall,

P.M. P P P P

TAB

0 0 0 0 3 0 0 0 0 0 3 0 0 0 3 0

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A5

G5

E5

it ain't my call, it ain't my bitch a

P.M.

TAB

2 2 2 2 5 5 4 3 2 0 5 6 0 0

0 0 0 0 3 3 2 1 0 0 0 0

Yeah,
1° only

P.M. P.M. P.M. P.M. P.M.

TAB

7 7 7 7 7 7 5 7 7 5 7 7 7 7 7 7 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2.

2.

Bend H

Full H

1/4

TAB

5 7 7 5 7 5 7 5 7 5 7 5 2 4

Solo

F#m

A5

F#m

The first system of the score shows the beginning of the song. The musical notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. The guitar tablature below the staff shows the fret numbers for each note: 2 for G4, 2 for A4, and 4 for B4. The tablature is written in a standard 6-string format, with the strings numbered 1 to 6 from top to bottom. The first system ends with a double bar line.

A5

 $G\sharp m$ [illegible]

B5

TAB

4 6 4 4 6 4 4 6 4 6

B5

Bend

TAB

4 6 6 6 4 6 4 6 4 6 4 6 4 6 5 7

E5

TAB

5 7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

D. S al C oda

Bend

Full

TAB

5 7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 0 0

Coda ⊕

G5

your ass good - bye. (And now it's time to kiss you ass

TAB

5
5
3

F#5

F5

E5

(And now good - bye.) it's time to kiss you.)

P.M.

mf

TAB

4 3 2 0 2 0 2 0 2 0 2 0 2 0

4 3 1

Chorus

B5

A5

Drag - gin' me down, why you a - round?
No way but down, why you a - round?

P.M.

open out

ff

TAB

2 0 2 0 2 0 2 0 2 0 4 4 2 2 2 2

2 0 2 0 2 0 2 0 2 0 4 4 2 2 2 2

G5 E5

So no use fool - less lin',

P.M. P P P P P

TAB 5 5 5 4 3 0 0 0 0 3 0 0 0 0 0 3 0 0 0 3 0

B5 A5

yeah. yeah. It ain't my fall, it ain't my call, It ain't my smile, it ain't my style,

P.M. P P P P

TAB 0 0 0 0 3 0 0 0 0 0 3 0 0 0 3 0 4 4 2 2 2 0 2 2 0 0

G5 E5

it ain't my bitch.

P.M. P P P P

TAB 5 5 5 4 3 0 0 0 0 3 0 0 0 0 0 3 0 0 0 3 0

E5

No, —

Sheet music for the first system, featuring a vocal line, a guitar line with power chords (P), and a bass line with fret numbers (0, 3, 0).

B5

A5

G5

Sheet music for the second system, including lyrics: "it ain't mine. I.2. Ain't mine, your kind, you're step - pin' out -". The guitar part includes glissando markings and the bass part shows fret numbers.

E5

B5

A5

G5

Sheet music for the third system, including lyrics: "- ta time. Drag - gin' me down, why you a - round? no". The guitar part includes power chords and the bass part shows fret numbers.

E5 B5 A5

fool - in'. It ain't my fall, it ain't my

P.M. P P P P

TAB

0 0 0 0 3 0 0 0 0 0 3 0 0 0 3 0

4 4 2

2 0

G5

call, it ain't my, ooh, _____ bitch. You ain't mine.

click

P.M. *grad. rit.* *a tempo*

TAB

5	5	4	3	2	5	4	3	2	5	4	3	2	5	4	3
3	3	2	1	0	3	2	1	0	3	2	1	0	3	2	1

enter sandman

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2 bar count in

N.C.

A musical score for guitar featuring two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a whole rest followed by a quarter note G4, which has a repeat sign after it. This is followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, and another half-note G4. The bottom staff is labeled "TAB" vertically on the left. It shows fret numbers corresponding to the melody: 0, 7, 6, 5, 7, 0, 7, 6, 5, 7, 0. There are vertical bar lines separating measures at the first measure end and between the 7th and 8th measures. Dynamic markings include "*mf*" under the first G4 and "w/chorus & delay" below the final notes.

1.2.

3.

E5

N.C.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of notes with glissandos and p.m. (pedal motion) markings. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of notes with glissandos and p.m. markings. The notation includes a 'T' (Tremolo) and 'B' (Bass) label.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of notes with glissandos and p.m. markings. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of notes with glissandos and p.m. markings. The notation includes a 'T' (Tremolo) and 'B' (Bass) label.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of notes with glissandos and p.m. markings. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of notes with glissandos and p.m. markings. The notation includes a 'T' (Tremolo) and 'B' (Bass) label.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of notes with glissandos and p.m. markings. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of notes with glissandos and p.m. markings. The notation includes a 'T' (Tremolo) and 'B' (Bass) label.

N.C. F5 N.C. F5

1. Say your prayers, lit - tle one, don't for - get, my son, _____
 2.(%) Some - thing's wrong, shut the light, heav - y thoughts to - night, _____

P.M. P.M.

TAB

0 0 0 0 0 0 3 1 0 0 0 0 0 0 0 3 1

N.C. G5 F#5 G5 F#5 E5

_____ to in - clude ev - 'ry - one. _____
 _____ and they aren't of Snow White. _____

P.M. P.M.

TAB

0 0 0 0 0 0 0 5 3 0 4 2 0 4 2 5 3 4 2 0

F5 N.C. F5

I tuck you in, warm with - in, keep you free from sin _____
 Dreams tuck of war, dreams of liars, dreams of drag - on's fire _____

P.M. P.M.

TAB

0 0 0 0 0 0 3 1 0 0 0 0 0 0 0 3 1

N.C. G5 F#5 G5 F#5

till the sand - man, he comes, ah.
and of things that will bite, yeah.

P.M. P.M.

TAB

0 0 0 0 0 0 0 0 5 3 0 2 0 2 5 4 2 2

Pre-chorus

Sleep with one eye o - pen, grip - ping your pil -

P.M. P P.M. P P.M. P

P P P

TAB

4 2 3 2 4 2 4 2 3 2 4 2 4 2 3 2 4 2

Chorus

F#5 B5 F#5 B5 F#5

- low tight. Ex - it light.

P.M. P P

f

TAB

4 2 3 2 4 2 4 3 2 4 2 4 3 2 4 2

B5 E5 F#5 B5 E5

En - ter night. Take my hand. We're

TAB

4 3 2 0 4 4 3 2 0



G5 F#5 G5 F#5 E5 N.C. E5 N.C. E5

off to nev - er nev - er land.

P.M. Gliss P.M. Gliss P.M.

TAB

5 4 4 5 4 2 3 0 2 0 2 0 2 0 2 0 2 0 7 6 5 0 2 0 2 0 7 6 5 0 2 0

N.C. G5 1. F#5 G5 F#5 E5 2. F#5 G5 F#5 E5 *D.  al *

Gliss P.M. Gliss P.M.

TAB

2 0 7 6 5 0 5 3 0 4 0 2 0 4 5 4 2 0 0 4 0 2 5 4 2 0

Coda

G5 F#5 F#5 G5 E5

off to nev - er nev - er land. Heh, heh.

P.M.

TAB

5 3 0 4 2 0 4 2 5 3 4 2 0

Solo

(E5)

Bend Bend Bend Bend Bend Bend Bend Bend Gliss

w/wah wah

TAB

Full Full Full Full Full Full Full P Full Gliss

15 14 14 14 14 14 14 14 12 12 14 12 15 15

Gliss Gliss Gliss Gliss P P P Gliss Gliss

TAB

Gliss Gliss Gliss Gliss P P P Gliss Gliss

12 14 14 14 14 12 12 12 12 14 14 14 14 12 12 12 14 14 12 10 12

Bend Bend Bend Bend Bend H P H P H P

TAB

Full Full Full Full Full H P H P H P

15 12 12 12 15 12 12 12 15 12 12 12 15 12 12 12 15 12 12 15 12 12 14 14

8va.

8va

TAB

17-14 15 17-14 15 17-14 19-15 17 19-15 17 19-15 21-17 17 21-17 17 21-17 17 22 ^{Full} 9 9 1/2

The second system of the musical score continues the melody and accompaniment. The treble clef staff features a key signature of three sharps (F#, C#, G#) and a common time signature. The melody begins with a half note G#4, followed by a quarter note A#4, and then a half note B4. The accompaniment consists of a steady eighth-note pattern on the lower strings. The system concludes with a final chord of G#4, B4, and D5.

(F#5)

Bend Bend Bend Bend * w/arm

Hold * gradually release bend

Full Full Full Full

16 17 16 17 16 17 16

TAB

8va

(B5) (E5)

P P P P P P P

Bend Bend Bend Gliss

Full Full Full Gliss

21-17 21-17 21-17 21-17 21-17 21-17 21-17 22 22 22

TAB

P P P P Bend H

3

P P P Full H

10-8-7 9-9-7 9-9-7 5-7 5-7

TAB

cancel wah wah & distortion

4 0 2

TAB

Spoken: 1. Now I lay me down to sleep.
I die before I wake,

(Now I lay me down to sleep.)
(If I die before I wake)

Pray the Lord my soul to keep.
Pray the Lord my soul to take.

mp w/chorus

TAB

1. (Pray the Lord my soul to keep.) 2. If

(Pray the Lord my soul to take. Hush lit - tle ba - by, don't__

mf w/slight distortion *P*

TAB

say a word. And nev - er mind that noise you heard,___

P

TAB

F#5

it's just the beasts un - der your bed, in your clo - set, in

P

TAB

4 2 3 2 4 2

Chorus

F#5 B5 F#5 B5 F#5 B5 E5

your head. Ex - it light. En - ter night.

P

f w/distortion

TAB

4 2 3 2 4 4 4 3 2 4 2 4 3 2 4 2 4 3 2 2 0

F#5 B5 E5

Grain of sand.

P.M.

TAB

4 4 3 2 2 0 2 2 0 0

F#5 B5 F#5 B5 F#5 B5 E5

Ex - it light. En - ter night.

TAB

4 4 3 4 4 4 3 4 4 3 4 2 2 0

F#5 B5 E5

Take my hand. We're

TAB

4 4 3 4 2 0

G5 F#5 G5 E5 (E5)

off to nev - er nev - er land.

1. Ha ha ha ha ha ha ha ha.
2. Woh.

P.M. P.M.

Gliss Gliss

TAB

5 3 0 4 2 0 4 2 5 3 4 2 0 2 0 2 0 7 6 5 0 2 0

1.

Ooh. Yeah, yeah! Yo, —

Gliss P.M. Gliss P.M. 2°

Gliss Gliss Gliss

TAB

2 7 6 5 0 2 2 7 6 5 0 2 5 2 7 6 5 0 2

2. (G5) F#5 G5 G#5 E5 F5 N.C. F5

P.M. Gliss P.M. Gliss P.M.

Gliss Gliss

TAB

0 4 4 5 4 2 0 7 6 5 0 0 3 0 7 6 5 0 0 3

N.C. F5 N.C. F5 N.C. F5

Gliss P.M. Gliss P.M. Gliss P.M.

Gliss Gliss Gliss

TAB

0 0 7 6 5 0 0 3 0 7 6 5 0 0 3 0 7 6 0 0 0 3

N.C. F5 N.C. Repeat to fade

P.M. Gliss P.M. Gliss P.M. Gliss P.M.

Gliss Gliss Gliss

TAB

0 0 7 6 0 0 0 3 0 7 6 0 0 0 0 0 7 6 0 0 0 0

fade to black

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2 bar count in

Strings

(Bm) (Bm/A)

mf
w/chorus

TAB

Guitar solo

(Bm) (A/C#) (Bm) (Bm/A)

TAB

Play 4 times

(Bm) (A/C#) (F6) (E/G#) (E/B)

TAB

Am C G Em

Let ring *sim.* Gliss

Am C G

H P

Verse

Em Am C

1. Life it seems will fade a - way,
2.(%) Things not what they used to be,

Gliss

G Em Am

drift - ing fur - ther ev' - ry day.
miss - ing one in - side of me.

Get - ting lost with - in
Death - ly lost, this

Gliss

H

TAB

0 3 3 0 2 0 0 0 2 0 0 2 0 1 3 0 2 4 0 1 2 0 2 1

3

C G Em

my self,
be real,

no - thing mat - ters, no one else.
can - not stand this hell I feel.

3

Gliss

H P

TAB

0 1 0 0 0 3 3 0 2 0 0 0 0 0 1 3 0 2 4 0 2 2

3

Am C G

I have lost the will to live,
Emp - ti - ness is fill - ing me,

sim - ply noth - ing more
to the point of ag -

H

TAB

0 1 0 0 1 0 1 0 3 3 0 2 0 0 0 2 0 3

3

Em Am C

— to give. There is noth - ing more — for me, —
- o - ny. Grow - ing dark - ness tak - ing dawn, —

Gliss

H

Gliss

H

H

TAB

0 2 2 2 0 0 1 3 0 2 2 2 0 2 1 0 1 0 0 2 0

0 2 2 2 0 0 2 4 0 2 2 2 0 2 1 0 1 0 0 2 0

0 2 2 2 0 0 2 4 0 2 2 2 0 2 1 0 1 0 0 2 0

0 2 2 2 0 0 2 4 0 2 2 2 0 2 1 0 1 0 0 2 0

To Coda ⊕ E5

A C A

P.M. P.M. V

TAB

2 2 2 5 5 5 2 2 2 5 4 2

0 0 0 3 3 3 0 0 3 3 2 0

Interlude

Am C G Em

mf

Gliss 3 Gliss Gliss Gliss

TAB

10 10 12 13 13-13-15 13 12 12 12-14 9 9-11-11-12

Am C G Em

Gliss Bend 3 Bend Bend Bend Bend

D. ⚡ at ⊕ Coda (with repeats)

cancel distortion

TAB

12-14 14 13 15 13 15 15 15 15

Coda ⊕

D5 E5 D5 E5 G5 F#5 D5

f

Gliss Gliss Gliss P.M. (2° only)

TAB

7 9 9 9 7 9 9 12 11 7 7 7 9 9 9 7 7 7 5 5 5 4 4 4 (5)

5 7 7 7 5 7 7 10 9 5 5 5

Bridge

D5 E5

D5 E5

G5 F#5

1. No one but me
2. (%%) Yes - ter - day seems

can save my - self but it's
as though it nev - er ex -

Gliss

Gliss

Gliss

T	7	9	9	9	7	9	9	12	11
A	7	9	9	9	7	9	9	12	11
B	5	7	7	7	5	7	7	10	9

D5

too late.
is - ted.

P.M.

Gliss

T	7	7	7	9	9	9	7	7	7	5	5	5	4	4	4	4
A	7	7	7	9	9	9	7	7	7	5	5	5	4	4	4	4
B	5	5	5	9	9	9	7	7	7	5	5	5	4	4	4	4

D5 E5

D5 E5

G5 F#5

Now I can't think, think why I should e - ven

Gliss

Gliss

Gliss

T	7	9	9	9	7	9	9	12	11
A	7	9	9	9	7	9	9	12	11
B	5	7	7	7	5	7	7	10	9

To Coda 2 \oplus

D5 E5

D5

try.

Gliss

P.M.

Gliss

T
A
B

7 7 7 9 9 9 7 7 7 5 5 5 4 4 4 4

7 8 8 8

D5 E5

G5 F#5

D5

Gliss

P.M.

Gliss

T
A
B

7 8 8 12 10 7 7 7 12 12 12 10 10 10 8 8 8 7 7 7

D5 E5

D5 E5

G5 F#5

D5

D. XX al \oplus Coda 2

Gliss

Gliss

P.M.

Gliss

Gliss

T
A
B

7 8 8 8 7 8 8 12 10 7 7 7 7 7 7 7 5 5 5 3 3 3 2 2 2 3

Coda 2

E5 G#5 F#5 D5

P.M. P.M. P.M. P.M. . . .

TAB

9 9 12 11 7 9-9
9 9 12 11 7 7
7 7 10 9 5

0 0 0 0 0 0 0 0 0 0 0 0

Outro

B5

P.M. (2° only) Gliss P.M. . .

Gliss

TAB

9 7 7 7 5 5 5 4 4 4 4 (5) 5 4 5 4 2 5 4 5

A5

G5

Gliss P.M. . . Gliss

Gliss

TAB

4 4 5 4 2 5 4 5 2 4 5

A5

Repeat to fade

P.M. . . Gliss

Gliss

TAB

4 2 5 4 5 4 4 5 2 5 4 2 4

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[illegible]

Guitar solo

Emadd2 Em#5 Em7/4 Aadd4 G *Play 4 times*
Asus4

Verse

Emadd2

Em#5

Em7/4

Aadd4

G

Asus4

1. Wel - come to where time stands still, no - one leaves and no - one will. _____

Gliss

Gliss

Gliss

Gliss

TAB

Emadd2

Em#5

Em7/4

Aadd4

G

Asus4

Moon is full, _____ nev - er seems to change, _____ just la - belled men - tal - ly _____ de - ranged. _____

Gliss

Gliss

Gliss

Gliss

TAB

Emadd2

Em#5

Em7/4

Aadd4

G

Asus4

Dream the same _____ thing ev - 'ry night, _____ I see our free - dom in _____ my sight. _____

Gliss

Gliss

Gliss

Gliss

TAB

Emadd2

Em#5

Em7/4

Aadd4

G

Asus4

No locked doors, no win-dows__ barred, no things to make__ my brain__ seem scarred._____

Gliss Gliss

Gliss Gliss

TAB

0 2 4 0 3 5 0 0 5 7 0 4 0 2 0 0 3 5

Emadd2

Em#5

Em7/4

Aadd4

G

Asus4

Sleep my friend, and you will see__ that dream is my re-al - i - ty._____ They

Gliss Gliss

Gliss Gliss

TAB

0 2 4 0 3 5 0 0 5 7 0 4 0 2 0 0 3 5

Emadd2

Em#5

Em7/4

Aadd4

G

Asus4

keep me locked__ up in__ this cage,__ can't they see it's why my brain says rage?_____

Gliss Gliss

Gliss Gliss

TAB

0 2 4 0 3 5 0 0 5 7 0 4 0 2 0 0 3 5

Chorus

N.C.

San - i -

f w/distortion

Gliss

Gliss

Gliss

Gliss

H P

P.M.

TAB

0 x x 3 2 x x 3 2 x x 3 2 0 2 0 3 2 5 3 2 3

- tar - i - um, leave me

Gliss

Gliss

Gliss

P.M.

TAB

0 x x 3 2 x x 3 2 x x 2 2 2 2 2 2 3 2 3 x 3 x 1

be. San - i -

Gliss

Gliss

Gliss

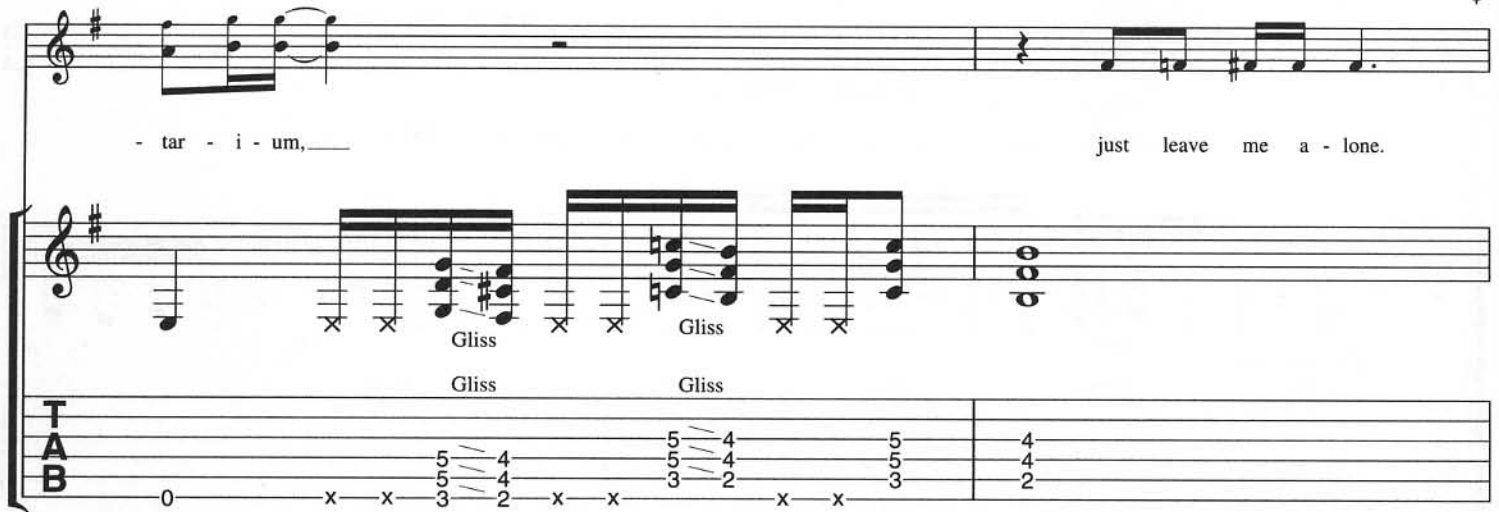
H P

P.M.

TAB

0 x x 3 2 x x 3 2 x x 3 2 0 2 0 3 2 5 3 2 3

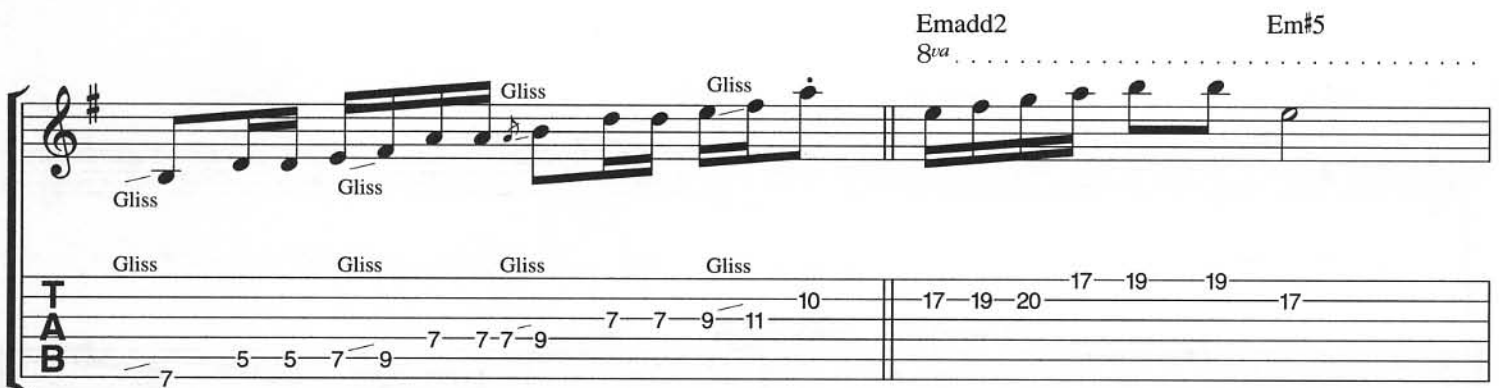
- tar - i - um, _____ just leave me a - lone.



Gliss Gliss Gliss Gliss

TAB 0 x x 3 2 x x 3 2 x x 3 4 4 4 2

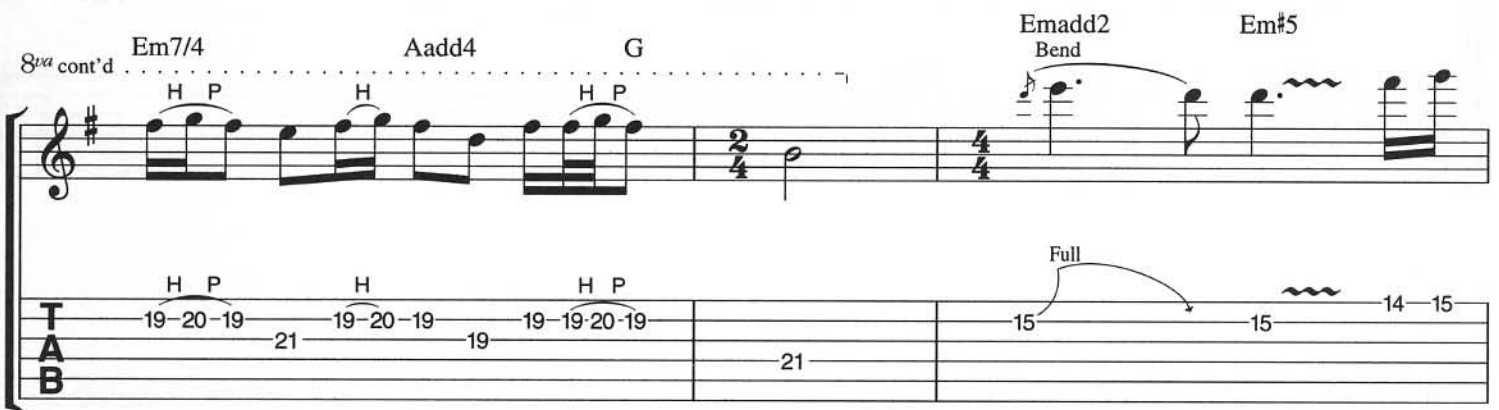
Emadd2 8va Em#5



Gliss Gliss Gliss Gliss

TAB 7 5 5 7 9 7 7 7 9 11 10 17 19 20 17 19 19 17

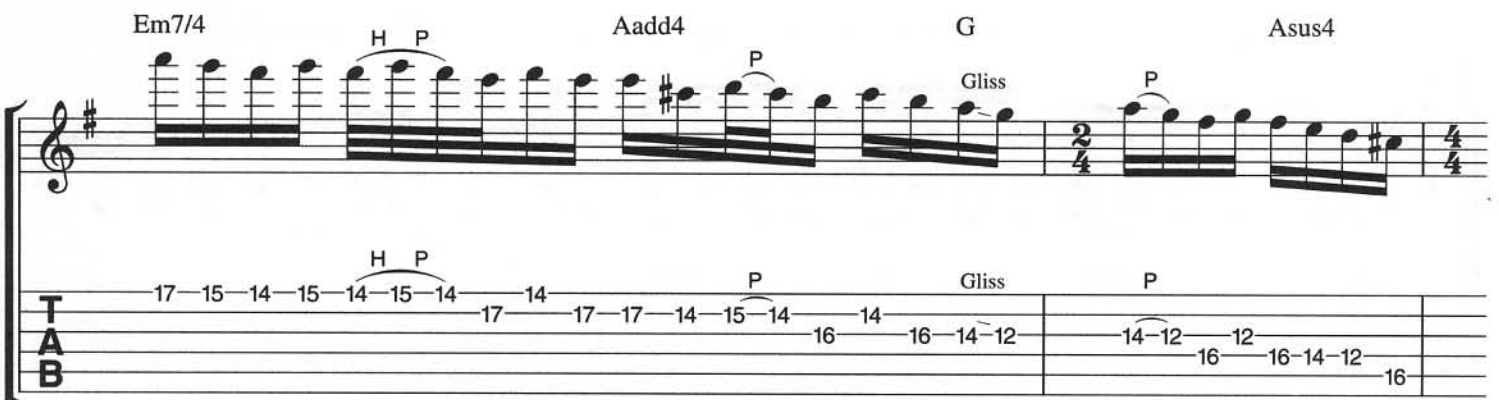
8va cont'd Em7/4 Aadd4 G Emadd2 Bend Em#5



H P H P H P

TAB 19 20 19 21 19 20 19 19 19 20 19 21 15 15 14 15

Em7/4 Aadd4 G Asus4



H P H P H P

TAB 17 15 14 15 14 15 14 17 17 17 14 15 14 16 14 16 14 12 14 12 12 16 14 12 16

Emadd2 Em#5 Em7/4 Aadd4 G

Gliss Gliss Gliss Gliss Gliss Gliss

TAB: 12-14 17-15 17-15 14-15 14-12 14-10 12-10 10-8 8-7 7-7

Asus4 Emadd2 Em#5 Em7/4 Aadd4 G D. al Coda Asus4

Gliss Gliss Gliss Gliss Gliss

TAB: 9-7-9-9-11-9 9-9-9-9 9-7-5-7-6-5 5-3-7-6 3-7-6

Coda \oplus

(E5)

H P P.M. Gliss Gliss

TAB: 0-2-0 3-2-5-3-2-3 0-x-x-3-2-x-x 5-4-5-4-5-3, 4-4-4-2-x-x

B5

Double tempo ♩ = ♩

E5

San - i - tar - i - um, ____

3 P.M.

TAB 4 4 2 0 2 0 3 2 5 3 2 3 2 2 0

just leave me a - lone. ____

Gliss

Gliss

P.M.

TAB x x 0 0 0 0 0 0 0 0 0 0 0 0

P.M.

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

N.C. (E5)

Tempo 1 (♩ = ♪)
E5

▣ = downstroke V = upstroke

D5 F5 C5 B5

na-tives get - ing rest - - less now, mu-ti - ny in the air, got some death to do.

sim.

T			
A	0 2 7-7	0 2 3-3	0 2 5 5 5 4 4 4
B	0 2 5-5	0 2 3-3	0 2 3 3 3 2 2 2

E5 D5 F5

Mir-ror stares back hard. "Kill", it's such a friend - ly word, seems the on - ly way

T			
A	0 2 2 2	0 2 7-7	0 2 3 3
B	0 2 2 2	0 2 5-5	0 2 3 3

C5 B5 (E5)

for reach - ing out a - gain.

P.M. Gliss

T		
A	0 2 5 5 5 4 4 4	0 0 0 0 0 0 0 0 0 0 (12)
B	0 2 3 3 3 2 2 2	

Double tempo (♩ = ♩)

Solo

ff

TAB 12-12-12-12-12-12-12-12-12-12-12-12-12-12-16-12-12-12-12-12-12-12-12-12-12-12-12-12

TAB 14-12-12-12-16-12-12-12 13-12-12-12-15-12-12 12 13-12-12-12-15-12-12 17 12

8va...

TAB 17-15-12 17-15-12 17-15-12 17-15-12 17-15-12 17-15-12 17-15-12 15-12-12 17 Full 17 17

8va cont'd loco

TAB 14 15 15 Gliss 2 4 4 4 2 4 2 4 2 4 3 2 0 2 1/2 P 1/2 0

8va

Bend Bend Bend Bend Bend Gliss Bend Bend

Full Full Full Full Full Gliss Full Full

TAB 7 5 7 5 7 5 7 5 7 5 7 14 12 15 15 12 15 15 14

8va cont'd . . . loco

3 Bend P P P P P H Bend Bend

12 15 12 15 17-17 15-13 12-17 15-14 19-17 15-21 19-17 22-19 22-22 22

Full Full

TAB

Tempo 1 (♩ = ♩)

(E5)

Gliss P.M. P.M.

mf

Gliss

TAB 5 7 7 7 5 7 9 9 9 9 7 9 10 9 8 8 8 8 10 8 7

P.M. sim.

TAB 6 6 6 7 9 7 7 7 7 5 7 9 9 9 9 7 9

1.- 4. 5.

TAB

10 9 8 8 8 8 10 8 7 6 6 6 7 9 7 6 6 6 7 9 7

E5 D5 F5 C5 B5

Gliss Gliss Gliss

TAB

0 2 2 2 8 0 2 7-7 7-7 8 0 2 3 3 8 0 2 5 5 5 4 4 4 0 2 3 3 3 2 2 2

E5 D5 F5

3 3 3

P.M. . . . P.M. . . . P.M. . . .

TAB

0 2 2 2 2 2 2 2 0 2 7-7 7-7 7-7 7-7 0 2 3 3 3 3 3 3

C5 B5 A5 G5 F#5 E5

3 3 3

P.M. . . . P.M. . . .

rit.

TAB

0 2 5 5 4 4 4 4 4 4 4 4 4 4 4 2 5 4 2 0 2 5 4 0

Words & Music by James Hetfield, Lars Ulrich & Kirk Hammett

2 bar count in

Amsus2

Am *Play 4 times*

Synth cue

mf Let ring
clean electric

clean electric

Amsus2

Am

Amsus2

Am

Amsus2

Am

Amsus2

Am

C

G

E5

Gliss

Amsus2 C G E Amsus2 Am Amsus2 Am

Gliss Gliss H

TAB

Verse A5 E5 D5 A5

1. New blood joins cate this earth and quick - ly he's sub - dued. Through
ded - i - cate their lives to run - ning all of his. He

f w/sustain & chorus

TAB

E5 D5 A5

con - stant pain, dis - grace, the young boy learns their rules. With
tries to please them all, this bit - ter man he is. Through -

TAB

E5 D5 A5

time, the child draws in this whip - ping boy done wrong. De -
 out his life the same, he's bat - tled con - stant - ly. This

H

TAB 7 5 4 4-5 5 8 8 7 7 5 5 7

E5 D5 A5

prived of all his thoughts, the young man strug - gles
 fight he can - not win, a tired man they

H

TAB 7 5 4 4-5 5 8 8 7 7 5

N.C. C5 G5

on and on. He's known, ooh, a vow un - to his own that
 see no lon - ger cares. The old man then pre - pares to

TAB 5 4 5 3 5 3

N.C.

C5

G5

nev - er from this day his will they'll take a - way.
die re - gret - full - y. That old man here is me.

TAB 5 3 5 8 8

§ Chorus

Am5

What I've felt, what I've known

cancel distortion *mf* clean

TAB 5 2 4 5 5 5

G

E5

Amsus2

C

nev - er shined thro' in what I've shown. Nev - er be, nev - er see.

Gliss H

TAB 5 4 5 4 2 2 2 4 2 2 4 5 5 5

G E Amsus2 C

won't see what might have been. What I've felt, what I've known

Gliss Gliss H

TAB 5 3 4 4 1 2 4 1 2 4 2 2 4 5 5 5

G Amsus2 C

nev - er shined thro' in what I've shown. Nev - er free, nev - er me,

Gliss H

TAB 5 4 5 4 2 2 2 4 2 2 4 5 5 5

G E Amsus2 Am 1. Amsus2 Am

To Coda

so I dub thee un - for - giv - en. 2. They

Gliss Gliss H

TAB 5 3 4 4 1 2 4 1 2 4 2

Interlude

2. Amsus2 Am Amsus2 Am Amsus2 Am

Gliss H P Gliss

w/slight echo 3

Gliss H P Gliss

0 0 0 0 0 0 0

2 4 5 7 5 4 5 4 7 4 5 5 7

Amsus2 Am Amsus2 Am

Gliss H

Gliss H

8 10 8 7 3 5 3 5 4 4 5 3 5 6 7 5 5 5 7

Amsus2 Am Amsus2 Am

H P Hold sim.

Gliss Gliss Gliss

8 7 8 7 9 7 8 10 7 8 7 8 8 10 8 8 10 12 10 10 12 14 12 12 14 15 14 17

Solo

(A5) Bend Bend

w/distortion **ff**

1/2 Full 1/2 Full

Bend Gliss Bend Gliss

1/2 Gliss

7 7 7 5 7 7 5 7 5 3 5 3 5 3 5 3 7 5

8^{va}

Gliss H A.H A.H A.H 8^{va} Bend Bend Bend

TAB 7-5-7-7-9-7-9 7 7-8-7-8-10 10 10 8 10 10 10 (x) 20 20 20

8^{va} cont'd

Bend Bend Bend P Bend Gliss

TAB 20 17 20 1 1/2 1/2 20 1 1/2 17 17 20 17 20 17 20 Full Gliss

P Gliss Gliss Gliss

TAB 10 9 7 9 10 7 8 7 7 9 9 7 5 7 5 4 5 4 2 14 13 12 13 12 13 12

8^{va} (C5) (G5)

Bend Bend Bend Bend

TAB 13 12 13 12 13 12 13 12 13 14 15 Full Full Full Full 15 15 13 15 15 17

8^{va} cont'd A5

8^{va} cont'd

H P Bend P Bend Bend P Bend P

20 19 17 19 17 20 17 20 Full 17 P Full 20 17 19 20 17 19 Full P Full P

TAB

8^{va} cont'd (C5) (G5) (E5) D. S al \oplus Coda loco

Bend Bend H P P P

Full Full 20 18-20-18 17 18-17

TAB

cancel sustain

Coda \oplus

Am C G Em Am C G E

en. Who - a - o

H Gliss Gliss

H Gliss Gliss

2 4 5 4 5 5 2 2 4 2 2 4 4 5 5 3 3 5 3

TAB

Am C G E

Nev - er free, _____ nev - er me, _____ so I dub thee un - for - giv -

H H

TAB

2 2 4 4-5 5 5 5-4 5 4 1 1 2 2-4

Am C G E Am C

- en. _____ You la - belled me, _____ I'll la - bel you, _____

H H Gliss H

TAB

2 2 4 4-5 3-5 5 5-4 4 4-1 1-2 2-4 2 2 4 4-5 5 5

G E Am C G Repeat to fade

_____ so I dub thee un - for - giv - en. _____

Gliss H H Gliss H

TAB

5-4 5 4-1 1-2 2-4 2 2 4 4-5 3-5 5 5-3 4 4-1 2-2 2-4

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ain't my bitch enter sandman fade to black nothing else matters the unforgiven welcome home (sanitarium)

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